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Research into Musicians' Attitudes Towards their Instruments

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Abstract

The present research determines the attitudes of musicians, who had either received or did not receive professional musical education, towards their instruments. Among the methods of descriptive research, an associational scanning model was chosen for the purposes of this research. The data of the research was obtained by use of a "personal information form" and an "attitude towards instrument scale" developed by the researcher. A total of 307 people, who had/did not have a professional musical education, formed the population of this research. Before dealing with statistical analysis, demographic variables were grouped and an "attitude towards instrument scale" was graded. It was found that there were important differences between "attitude to instrument scale" levels and some variables.

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Key words: Instrument Education, Attitude, Musician;

1. Introduction

Socialization skills and an ability for self-expression are the key competences that people should acquire over the course of their education. Art is the most powerful tool to enable people to express themselves. Music is the most important branch of art for the development of self-expression. Ergen and Bilen (2010: 24) suggest that music, which plays a large part in life, is also a very effective educational tool. There have been many different changes in and approaches to the music education field, as is the case in so many other areas of education. In Turkey, institutions offering vocational music education are as follow: fine arts high schools, music departments in faculties of education, faculties of fine arts and conservatoires.

In vocational music education, instrument training is the key branch. Çoban (2011: 116), indicates that instrument training, which is the largest part of music education, is a long educational process that systematically develops a set of abilities in order to facilitate the playing of an instrument. Ergen and Bilen (2010: 24) suggest that in the process of learning, the affective features come into effect and these features have positive and negative influences on learning. "Attitude"being an aspect of the affective features has an influence on learning. The notion of "attitude" is one of the main notions of social psychology, and over the last fourty years there has been more research about it than any other subject in the areas of psychology and sociology (Şerif and Şerif; 1996: 489).

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Attitude, which is imputed to someone, is a tendency, so attitudes could be observed by other people. Attitudes are assumptions which are related to a person's observable behaviors. Attitude is not a behavior, but it is a preparative tendency towards a behavior (Arkonaç, 2005: 443-444). A person's predisposition is revealed in a mental, emotional and behavioral reaction, organized by his/her knowledge, experience and motivation, to an event or a subject which exists in his/her environment (Konakçı, 2010: 44). Cüceloğlu (2007: 585) defines "attitude" as "...a set of organized beliefs and emotions that relate to people, subjects or events. These beliefs and emotions cause specific behaviors in response to people, subjects and events". If an attitude is formed, it makes a person feel less alone in a situation. The situation may have positive or negative associations for the individual. An attitude determines purposes, standards and expectations in relation to a situation. Events which meet the expectations can make an individual happy, however, events which do not meet his/her expectations can make that individual unhappy, anxious and jaundiced. Attitudes, which have a consequence on behavior, serve to a purpose(Şerif and Şerif; 1996: 490). An individual develops a number of attitudes related to the people he/she has met, the different situations and groups encountered during his/her development process. Once the attitudes have been established, those attitudes cause distinctive behaviors in a person. We can develop attitudes through repeated exposure to the same people, events and subjects(Şerif and Şerif; 1996: 491). Nartgün (2002: 4), citing Turgut(1977), suggests that the individuals' main cognitive behaviors and affective features have the power to predict success. Some of the target behaviors in the educational field are directly related to attitudes, and this necessitates testing in schools concerned with the attitudes of students towards their friends and classes.

2. Aim of the Study

A musician's attitude towards his/her instrument is the one of the factors that determines an individual musician's success and happiness. Drawing on this fact, he purpose of the research is to review the musicians' attitudes towards their instruments and their influences on the basic values of musicians such as self-expression, success and happiness. In accordance with this purpose, musicians' attitudes towards their instruments are examined and the following questions were asked:

1. Is there any difference on musicians' attitudes towards their instruments in terms of gender, school graduated and vocational education status (trained versus non-trained)?
2. Is there any difference on musicians' attitudes towards their instruments in terms of willingness to choose an instrument and practice time in a day?
3. Is there any difference on musicians' attitudes towards their instruments in terms of performing music as profession, institution worked for and working in another profession?

3. Method

The associational scanning is utilised in this project. Individuals from conservatoires, faculties of education, and faculties of fine arts who received education constituted the research group. There was a total of 307 people in the working group. "Scale of attitude to instrument" was developed for the determination of attitudes towards the instruments by musicians. This scale contains 38 entries and it has six sub-dimensions. In addition, a "personal information form" was used to obtain personal information from the musicians.

3.1. Data Analysis

At At this stage, descriptive frequency that describes the demographic features of the teachers in the research group and their percentage distribution were found and then for the sub-dimension and total points of scale ss, SHx values were determined. However, groups were combined significantly if there wasn't enough dispersion for comparison analyzes. In this connection, it has been used "t" test, Anova test, Scheffe test and Mann Whitney U test.

In a computer environment, the obtained data was resolved in statistic software and the significance level was proved at minimum $p<.05$ level.

4. Findings

4a. Demographic variables of musicians' attitude for their instruments

Table 1. Instrument Attitude Scale Sub Dimentions Gender Variable t Test Results

Sub-dimension	Gender	*N*	$\overline{X}$	*sd*	*se*	t-test *T*	*df*	*p*
Performance	Male	163	41.36	8.08	.63	4.717	305	.000
	Female	144	36.77	8.93	.74			
Instrument	Male	163	30.14	4.62	.36	-2.448	305	.015
	Female	144	31.24	2.97	.24			
Emotional	Male	163	27.21	4.57	.35	-.236	305	.813
	Female	144	27.32	3.56	.29			
Labor	Male	163	18.49	2.84	.22	-4.262	305	.000
	Female	144	19.66	1.80	.15			
Creativity	Male	163	15.40	3.21	.25	6.800	305	.000
	Female	144	12.88	3.27	.27			
Sufficiency	Male	163	15.44	2.80	.21	.563	305	.574
	Female	144	15.27	2.21	.18			
Total	Male	163	148.05	18.08	1.41	2.527	305	.012
	Female	144	143.17	15.42	1.28			

Before testing the difference between the arithmetic means with the Levene's test, it was determined whether the variances of two distributions were homogenous or not. In the end, it was determined that the variances were homogenous. After this process, in order to determine the difference between averages, the testing process started.

As aresult of the "t" test that was applied in an independentgroup, which concerns the gender variables of the sub-dimensions of the "attitude to instrument scale", the difference between the males' arithmetic mean and the females' arithmetic mean was found to be statistically meaningful in the test's total points along with the sub-dimensions of performance, instrument and labor. However, it was not found to be meaningful in the other sub-dimensions. The statistical differences that resulted were seen in favour of males along with the sub-dimensions of performance and creativity, and those differences were seen as being in favor of the females in the sub-dimensions of labor and instrument. Before testing the difference between arithmetic means with the Levene's test, whether the variances of two distributions were homogenous or not were determined and the variances were found homogenous. After this process, in order to determine the difference between averages, the testing process started.

In order to determine any significant difference concerning age variables for the sub-dimension of the "attitude to instrument scale"as a result of one way variance analysis (Anova), the statistical difference between the individuals' arithmetic means could not be found to be meaningful.

Table 2. The results of the Mann Whitney U test for Testing Difference on Vocational Eucation in Terms of Attitude towards Instrument

Sub-dimensions	Vocational Edu.	N	S.O	S.T.	Mann Whitney U test U	z	p
Performance	Yes	288	151.31	43578.50	1962.5	-2.065	.039
	No	19	194.71	3699.50			
Instrument	Yes	288	153.93	44331.50	2715.5	-.055	.956
	No	19	155.08	2946.50			
Emotional	Yes	288	152.34	43873.50	2257.5	-1.281	.200
	No	19	179.18	3404.50			
Labor	Yes	288	156.20	44985.50	2102.5	-1.708	.088
	No	19	120.66	2292.50			
Creativity	Yes	288	148.64	42809.50	1193.5	-4.133	.000
	No	19	235.18	4468.50			
Sufficiency	Yes	288	158.03	45514.00	1574	-3.123	.002
	No	19	92.84	1764.00			

Total	Yes	288	152.16	43823.00	2207	-1.412	.158
	No	19	181,84	3455,00			

Result of the Mann Whitney U test which was applied to determine the difference according to the variables of the vocational education on the "attitude to instrument scale". The difference between individuals who had and did not have vocational education was found to be significant for performance, creativity and sufficiency but it was not found to be significant in the other sub-dimensions. The difference that occured in the sub-dimensions of performance and creativity was found to be more positive for the individuals who did not have vocational education, however it was found to be more positive doe the individuals who have vocational education in the sub-dimension of sufficiency.

As a result of the one way variance analysis (Anova) the difference between the individuals' arithmetic means average were found to be significant in the sub-dimensions of performance, instrument, labor and sufficiency, however, in total, these results were statistically found to be insignificant in other sub-dimensions. In order to determine the significant difference that occurred, Scheffe test was conducted. Accordingly, in the sub-dimension of performance, conservatoire graduates statistically had more positive response than other graduates. In the sub-dimension of instrument, the faculty of education graduates statistically had more favourable attitude than other graduates. In the sub-dimension of labor, conservatoire and faculty of education graduates statistically had more positive attitude than other graduates. In the total test points, conservatoire graduates statistically had more favourable attitude than the faculty of education and other graduates.

As a result of the one way variance analysis (Anova), the difference between the individuals' arithmetic means of attitude towards instrument were found to be significant in the sub-dimensions of performance, instrument, labor and sufficiency, however, in total, these results were found to be statistically insignificant in other sub-dimensions. According to the result of the Scheffe test; in the sub-dimension of labor, individuals who graduated after the year 2000 significantly had more positive response than the ones who graduated before 1990 and 1990-2000. In the sub-dimension of sufficiency, the individuals who graduated after the year 2000 significantly had more favourable attitude than the ones who graduated before 1990.

4b. Instrument variables of musicians' attitude for their instruments

As a result of one way variance analysis (Anova), the difference between the individuals' arithmetic means average was found to be significant in the sub-dimensions of performance, instrument, labor and sufficiency, however, in total, statistically these results were found to be insignificant in other sub-dimensions. According to the result of the Scheffe test; in the sub-dimension of performance, individuals who use wind instruments and other instruments statistically had more positive attitude than the ones who use stringed and clavier instruments. In the sub-dimension of creativity, individuals who used other instruments statistically had more favourable attitude that the ones who used stringed, clavier and wind instruments.

Table 3.The difference in instrument choice t test results.

Sub-dimensions	**Instrument choice**	***N***	$\overline{X}$	***Sd***	***Se***	**t-Test** ***T***	***df***	***p***
Performance	Yes	247	39.19	8.96	.57	-.070	305	.944
	No	60	39.28	8.09	1.04			
Instrument	Yes	247	31.03	3.82	.24	3.413	305	.001
	No	60	29.11	4.21	.54			
Emotional	Yes	247	27.60	4.00	.25	2.968	305	.003
	No	60	25.86	4.35	.56			
Labor	Yes	247	19.24	2.34	.14	2.972	305	.003
	No	60	18.20	2.83	.36			
Creativity	Yes	247	14.33	3.52	.22	1.172	305	.242
	No	60	13.75	3.25	.42			
Sufficiency	Yes	247	15.50	2.55	.16	1.925	305	.055
	No	60	14.80	2.45	.31			
Total	Yes	247	146.91	16.72	1.06	2.426	305	.016
	No	60	141.01	17.62	2.27			

Before testing the difference between arithmetic means with the Levenes test, it was determined whether the variance of the two distribution) was homogenous or not. In the end, it was determined that the variances were homogenous. After this process, in order to determine the difference between averages, the testing process started.

As a result of the "t" test that was applied on an independent group and which is about the choice of the instrument variables of the sub-dimensions of the "attitude to instrument scale", the difference between individuals' arithmetic means was found to be statistically significant in the test's total points along with the sub-dimensions of performance, however, instrument and labor was not found to be significant in other sub-dimensions. The statistical differences that occurred were seen to be in favor of the individuals who chose the instrument by themselves.

As a result of one way variance analysis (Anovathe difference between the individuals' arithmetic means average was found to be significant in the sub-dimensions of performance, instrument, labor and sufficiency, however, in total, these results were found to be statistically insignificant in the sub-dimension of creativity. According to these results; in the sub-dimension of performance, individuals who practiced an instrument more than 3 hours per day statistically had more points than the ones who practiced an instrument less than 3 hours per day. In the sub-dimension of instrument, individuals who practiced an instrument less than 3 hours statistically had more positive attitude than the ones who practiced less than 3 hours for an instrument per day. In the sub-dimension of labor, individuals who practiced an instrument more than 3 hours per day statistically had more points than the ones who practiced an instrument less than an hour and 2-3 hours per day. In the sub-dimension of sufficiency, individuals who practiced an instrument more than 3 hours per day statistically had more points than the ones who practiced an instrument less than 3 hoursper day. Also, they statistically had more points than the ones who practiced an instrument more than one hour per day. In the total test points, individuals who practiced an instrument more than 3 hoursper day statistically had more points than the ones who practiced an instrument less than 3 hoursper day.

4. c. Profession variables of musicians' attitude for their instruments

Table 4. Mann Whitney U Test Results for Making Money out of Music Professionally and Attitude towards Instrument Scale's Sub-dimensions

Sub-dimensions	Live by music	N	S.O	S.T.	Mann Whitney U Test		
					U	Z	P
Performance	Yes	282	152.23	42929.00	3026.000	-1.174	,240
	No	25	173.96	4349.00			
Instrument	Yes	282	155.79	43931.50	3021.500	-1.190	,234
	No	25	133.86	3346.50			
Emotional	Yes	282	153.63	43323.50	3420.500	-.247	,805
	No	25	158.18	3954.50			
Labor	Yes	282	157.88	44523.00	2430.000	-2.601	,009
	No	25	110.20	2755.00			
Creativity	Yes	282	153.18	43198.00	3295.000	-.543	,587
	No	25	163.20	4080.00			
Sufficiency	Yes	282	158.93	44819.00	2134.000	-3.294	,001
	No	25	98.36	2459.00			
Total	Yes	282	154.60	43598.00	3355.000	-.400	,689
	No	25	147.20	3680.00			

The Mann Whitney U test was applied in order to understand whether there was a significant difference the difference betweenindividuals who deal or do not dealwith music for a living on attitude towards their instrument. . There was a difference between these two groups on the sub-dimensions of labor and sufficiency, however, it was found to be insignificant in other sub-dimensions. The difference that shows up in the sub-dimensions of labor and sufficiency was found to be in favor of the individuals who made a living for a living. .

As a result of one way variance analysis (Anova) the difference between the individuals' arithmetic means mean were found to be significant in the sub-dimensions of performance, instrument, labor and sufficiency, however, these results were found to be insignificant statistically in other sub-dimensions. According to Scheffe test results; in the sub-dimension of performance, individuals who work in orchestras have more positive attitude than the ones who work in a faculty of education or fine art-high school. Also, individuals who work in conservatoires have more

favourable attitude than the ones who work in fine-art high schools. In the sub-dimension of labor, individuals, who marked other options, statistically have more positive points than the ones who work in conservatoires, fine art high schools, education faculties or orchestras.

Table 5. Working in a different job t test results.

Sub-dimensions	Working in a different job	*N*	$\overline{X}$	*Sd*	*Se*	T-Test *T*	*df*	*P*
Performance	Yes	261	38.93	8.68	.53	-1.335	305	.183
	No	46	40.80	9.30	1.37			
Instrument	Yes	261	30.90	3.84	.23	2.615	305	.009
	No	46	29.26	4.40	.64			
Emotional	No	261	27.42	4.01	.24	1.604	305	.110
	Yes	46	26.36	4.66	.68			
Labor	No	261	19.17	2.46	.15	2.204	305	.028
	Yes	46	18.30	2.44	.36			
Creativity	No	261	15.34	3.46	.21	-2.402	305	.017
	Yes	46	14.02	3.35	.49			
Sufficiency	No	261	15.50	2.42	.15	2.328	305	.021
	Yes	46	14.56	3.03	.44			
Total	No	261	145.96	16.91	1.04	.480	305	.632
	Yes	46	144.65	17.87	2.63			

Before testing the difference between arithmetic means, with the Levene's test, it was determined whether or not the variances of the two distributions were homogenous. Finally, it was determined that the variances were homogenous. After this process, in order to determine the difference between averages, the testing process started.

As a result of the "t" test that was applied in an independent group, which is about the variables of working in a different job in the sub-dimensions of the "attitude to instrument scale", the difference between the individuals' arithmetic means was found to be statistically significant in the sub-dimensions of performance, instrument and labor, however it was not found to be meaningful in other sub-dimensions. The statistical differences that occurred are seen as being in favor of the individuals who do not work in another job.

5. Conclusion and Recommendations

When the points of the "attitude to instrument scale" and gender variables were analyzed, differences were found between the males and females in the sub-dimensions of attitude scale of gender variables. In Turkish society, differences occur because of theupbringing of males and females. Alisinanoğlu and Köksal (2000: 14) determine that in Turkish society, females are compelled to act more maturely and to conform in social norms than males Due to varying pressure on males and females about following social norms; they develop different strategies for dealing with life, and like in the case of this study on attitude towards instruments. Previous studies also support this argument. Otacıoğlu (2008: 8), in his researchconcerning instrument learning success rates, found a significant difference in favor of females. Moreover, in Wright's (2001: 275) research that was applied to male and female children, it was found that males in the age groups of 11-14 and 14-16 were less successful in their music lessons when compared to females. Instrument training is an education which is achieved with the active contribution of emotional, affective and psychomotor processes. This education starts at an early age. In addition to that, the playing of classical music occurs as a consequence of careful and detailed work and if a person tries to perform it, he/she will need to show an extra effort. Individuals who had received a vocational education did not undergo a process like that. Accordingly, it could be concluded that it is natural to expect that a group, who had instrument training would have less positive results for the sub-dimensions of performance. Generally, in the process of instrument training, technical and musical education is given. For Hargreaves and the others (2003: 181) musical education must correlate with the social and cultural environment. Also, musical education in public affects the development of music in a positive way. Even though there are some new developments inthe latest educational programs; it is thought that the studies are still not good enough for a creative education. This situation is attributable to the low points for the creativity of individuals who have had a vocational musical education. Flusser (2000: 43) suggests that

we need to find new ways in order to express ourselves in music, on music and with music. It is thought that having a wealth of knowledge about a certain subject always increases an individual's self confidence. Individuals who have had instrument training trust in their knowledge and this may increase their trust in their instruments.

Conservatoires are foundations which nurture musicians to be able to perform in a professional manner. Faculties of education raise musical educators. Yener (2009: 5) concludes that the main purpose of faculties of fine arts is to raise artists and designers who can contribute to the various areas of fine arts and design, at the same time educating society through events, projects and various forms of publication as to support art and design.

Upitis, Smithrim and Soren (1999: 23) stress that in the process of teacher education, the essential point is the performance of the teacher and the development of that performance. However, nowadays it is important to understand what knowledge about teaching a teacher has, and where that knowledge was obtained. Mills and Smith (2003: 21) determine that some of the teachers who teach musical instruments are affected by the methods of their own teachers. There is an affiliation between the personal training and the distinctive features of teachers. In the research of Ozmenteş and Ozmenteş (2009: 358), it is determined that there is a significant difference between the levels of attitudes to playing an instrument and the schools that the students studied in. Faculty of education student 'levels of attitudes of playing an instrument' are seen to be lower than the levels of the attitudes of conservatoire students. Ozmenteş and Ozmenteş (2009: 359) explain this situation thus, "This can be caused by the differences that students have by way of intrinsic motivation and their being target-driven. That a conservatoire student's values the ability to play an instrument more than a teacher candidates does might not be captious. This is because the ability to play an instrument is seen as a tool in the teaching profession, whereas it can be seen as the only target of conservatoire students. The different approaches concerning the development of an ability to play an instrument in the two very different foundations can been as basic factors which impact on the student attitudes and incentives. To conclude, an individual's academic self-efficacy is directly or indirectly affected by personal targets (Zimmerman, Bandura and Pons; 1992: 674).

It is thought that groups, on commencing an education in stringed and keyboard instruments, might have some difficulties to overcome in the early stages of the process. It can be said that the effects of experiences gained in the early ages are more difficult to overcome when compared to the effects of experiences that were gained in older ages. It is also thought that this intense and hard process of education affects the ones who play these instruments in the meaning of perfectionism and this also leads to low points.

Because of the starting age for playing wind instruments, it is thought that the perception levels did increase. An increase in the levels of perception might cause an increase in performance confidence. Groups starting their instrument education after completing their physical development had more points in the sub-dimension of performance. Individuals who did not receive vocational music education as they form the group which plays other instruments. It is thought that these individuals, who did not have formal education, have the characteristics ofimprovising, which has an important role in creativity. Because of this, it is thought that individuals who spend time with their instrument by way of planning and programming, have low points in the sub-dimension of creativity. It is also thought that these results include a parallel result which supports the sub-dimension of creativity in accordance with the variables of having a vocational music education. It can be said that musicians who chose their instruments themselves might have a fund of knowledge, more by way of intent and a commitment, before starting to play their instruments. According to Ritchie and Williaman (2007: 307), great targets and the way to achieve them are affected by the individual's own beliefs. Because of familial pressure or their physical incongruity, musicians who do not chose their instruments themselves are directed towards the choice of another instrument and then they start their education. It is thought that this situation explains the high points of those who chose their instruments themselves, emotional, labor and instrument.

The process of performing in public requires substantial effort, power and concentration. It is known that this process includes an extensive period of practice and preparation. Musicians' daily working hours are increasing, and having very high points in the sub-dimension of performance can be described as the alliance of these two processes i.e. preparation and practice. Because of a weak relation to an instrument, an individual who practices less than one hour might have low points in the sub-dimension of performance. It is thought those individuals who practice their instruments for three hours and more a day have higher points in the sub-dimension of labor.

Musicians, who who do not feel any obligation to play their instruments, might enjoy the playing process more. This situation reveals the result that musicians, who practice for three hours or more a day, have higher points in the

sub-dimension of emotion. Ozmenteş and Ozmenteş (2009: 357) determine that there are significant differences between the levels of practicing an attitude towards instrument. Students, who have 1-2, 3-4 and over 5 hours of daily working, have a higher level of attitude towards playing an instrument than those who have less than 1 hour in a day.

In the research of Weinstein and Mayer (1986), the research shows that successful students worked in a methodical way. These students planned their work actively and they exhibited behaviors which helped to increase their ability to be spontaneous (Nielsen, 1999: 275).

It is a well known fact that individuals, who make a living out of music professionally, should devote more time to their instruments. As a result of this they have more positive assessement on the sub-dimension of labor.

Conservatoire graduates have high level performance required options; these are working in an orchestra, continuing a career or continuing to be an academician in a conservatoire. Ritchie and Williaman (2007: 307) determine that an individual's belief in his/her abilities has a significant importance for performance success. When the conditions of orchestral musicians are taken into account, sometimes the musicians perform much harder work than they would were they to be soloists. Similarly, it is thought that conservatoire teachers, who nurture future artists, need to be capable of great performances. This situation explains why both groups have higher points than all the other groups.

It is seen that after starting to teach, faculty of education graduates retire from the field of performance. The chances of appearing in a concert and performing a work are low when compared to the chances of conservatoire graduates. It is thought that teachers assigned to fine-arts high schools retired from playing their instruments for 3 years and this explains the result of low points that they achieved in the sub-dimension of performance. In the research of Orhan (2006: 134-135), it is determined that fine-arts high school musical instrument teachers, including piano teachers, perform in their classes, and this has a positive impact on student motivation. This situation can be interpreted to mean that the teachers' lack of information concerning performance has a negative impact on student motivation and success.

In addition to all this, Morgan (1998), when he describes the student relation, determines that students are affected by their teachers' earlier lives and especially by the relationship with their own teachers (Creech and Hallam, 2003: 29). In this sense, what a teacher demonstrate to students dramatically impacts on the future of his/her students.

Recommendations

In accordance with the findings obtained in the present research:

1. In the process of choosing individual instruments, besides the physical suitability of students, the willingness and abilities of students should be taken into account.
2. When organizing individual instrument education, "creativite education" should be taken into account and this should be increased through the program content.
3. Individual instrument teachers who work in fine-art high schools and faculties of education should be encouraged in the field of performance, and through that, new opportunities should be created.
4. The students' personal characteristics should be taken into account in order toenable them to practice their instruments every day.
5. When preparing a syllabus for instrument education, the social and physiological development of students who start to play an instrument at an early age should be taken into account.

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